



The Gramophone Shop, Inc.

Record Supplement

for

April, 1942

EIGHTEEN EAST FORTY-EIGHTH STREET
TWO NINETY PARK AVENUE
NEW YORK CITY

CODE SYMBOLS

Used in identifying the make of records reviewed and listed in The Gramophone Shop Record Supplement

AS	L'Anthologie Sonore	MC	Musicraft
BAM	La Boite à Musique	NMR	New Music Recordings
BN	Blue Note	OL	L'Oiseau Lyre
C	Columbia (CM, Masterworks Set)	P	Parlophone
D	Decca	PAT	Pathé
FRM	Friends of Recorded Music	PD	Polydor
G	Gramophone (H.M.V.)	T	Telefunken
GSV	GramophoneShop "Varieties"	TI	Timely
GT	Gamut	TC	Technichord
LUM	Lumen	V	Victor (VM, Masterpiece Set)

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Vol. V

Record Supplement for April, 1942

No. 4

ADAM (ADOLPHE)

ADAM: Variations on a Mozart Theme—"Ah! vous dirai-je Maman" & **DONIZETTI:** Die Zigeunerin (with male Chorus). Miliza Korjus (soprano, in German) with Orchestra. 12" record, No. V-13826; price \$1.05

At last Victor has released the fabulous Korjus recording of the Adam Variations. A performance which is comparable only to that by Maria Ivogun of Zerbinetta's aria from Richard Strauss' *Ariadne auf Naxos* (which would be a welcome addition to the domestic list) and the remarkable versions of the Queen of the Night's arias in the complete *Magic Flute* eloquently interpreted by Erna Berger.

An unidentified song by Donizetti in which Miss Korjus is joined by a male chorus completes the disc.

Coloratura singing of the highest order and fine recording will put this record on the "must" list for many collectors.

ANON: Le Moulin de Paris (15th Cent.) See **PEROTINUS:** Trio—Organum Triplex.

BACH (JOHANN SEBASTIAN)

BACH: Komm süßer Tod. Virgil Fox playing the Organ of the Chapel of Girard College, Philadelphia, Pa. 12" record (2 sides), No. V-18495; price \$1.05

The first record by Virgil Fox, brilliant young American organist playing the organ in the Chapel of Girard College, did not arrive in time to be included in last month's *Record Supplement*. Mr. Fox has made a special transcription which we feel is too elaborate, and while he works in many interesting effects, the beautiful melody becomes obscured. The recording is clear and brilliant.

BACH: Sonata (Violin and Piano) No. 3, in E Major.

Yehudi and Hephzibah Menuhin. Two 12" records (4 sides), in Set VM-887†; price complete with album \$2.62

One of a set of six sonatas conceded to have been written during Bach's Cöthen period, the *Third in E Major* is a welcome addition to the lists as the only other complete recording, by Harold Samuel and Isolde Menges (G-C 1632/3), has been withdrawn.

The sonatas which make up this group are unusual in that they are not for violin solo with piano accompaniment, but might be called trios, since they give the piano two melodic (or obbligato) parts—one for each hand—each of which moves contrapuntally parallel to the violin and on an equal basis with it. Schweitzer has said: "a work for clavier and violin, if the polyphony was in three parts, was called a trio; they counted, that is to say, not the instruments but the obbligato parts." There are four movements: *Adagio*; *Allegro*; *Adagio ma non tanto*; *Allegro*.

The Menuhins give an inspired performance of this sonata, and the recording, which was done in Europe, is first rate.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata (Violin and Piano) No. 9, in A Major, Op. 47—"Kreutzer." Adolf Busch and Rudolf Serkin. Four 12" records (8 sides), in Set CM-496†; price complete with album \$4.73

Belonging to Beethoven's second period, the *Sonata in A Major*, which bears the inscription on the title page "*Per il pianoforte ed un violin obbligato in un stilo molto concertante*," was first performed at a private concert in 1803 by Beethoven and the mulatto violinist George Bridgetower, to whom the work was first dedicated. Quarreling with Bridgetower, Beethoven rededicated the score to Rudolphe Kreutzer, who was professor at the Paris Conservatory. There are three movements: *Adagio sostenuto — Presto; Andante con variazioni; Finale — Presto*.

At present there are three versions of this popular sonata on discs. Leading the list are Lili Kraus-Simon Goldberg (in D-1), with Fritz Kreisler-Franz Rupp (Beethoven Violin Sonata Society — Vol. III), and a very old Bronislaw Huberman-Ignaz Friedman (D-25505/8) performance. However, interpretatively speaking all take second place to the superb performance by Adolf Busch and Rudolf Serkin. Serkin, who is the best of the entire set of pianistic collaborators, far outshines even the admired Lili Kraus, and Adolf Busch's playing of the violin part is nothing short of perfection.

Matching the superb musicianship and excellent performance of Busch and Serkin, Columbia has given us a crystal clear recording which has a fine balance between the musicians, and has captured their magnificent performance with fidelity.

BEETHOVEN: Symphony No. 5, in C Minor, Op. 67. The New York Philharmonic-Symphony Orchestra, conducted by Bruno Walter. Four 12" records (8 sides), in Set CM-498†; price complete with album \$4.73

This "special" taken from the May list will be reviewed in the next issue of *The Record Supplement*.

BRAHMS (JOHANNES)

BRAHMS: Gestillte Sehnsucht, Op. 91, No. 1 & Geistliches Wiegenlied, Op. 91, No. 2. Marian Anderson (contralto, in German) with William Primrose (viola) and Franz Rupp (pianist). Two 12" records (4 sides), in Set VM-882†; price complete with album \$2.62.

A review of this album will appear in the next issue of *The Record Supplement*.

BRAHMS: Symphony No. 1, in C Minor, Op. 68. The NBC Symphony Orchestra, conducted by Arturo Toscanini. Five 12" records (10 sides), in Set VM-875†; price complete with album \$5.77

Brahms approached with seriousness the exacting task of writing his first effort in the symphonic form. His fame as an established musician of mature powers was widely known, and his decision to wait until he was fully in command of his technique was rewarding, for the *First Symphony in C Minor* ranks among the finest works in the standard orchestra repertory. Completed in 1876, it was premiered at Karlsruhe, on the sixth of November. There are four movements: *Allegro; Andante sostenuto; Un poco allegretto e grazioso; Adagio — Più andante — Allegro non troppo ma con brio*.

To commemorate Toscanini's seventy-fifth birthday, March 25, Victor has issued a special album of his interpretation of this work. It can be said at once that Toscanini's reading brings a clarity and vitality to the score which are sorely missing in many other performances. His unique facility for clearly illuminating a work which he finds interesting is capitally exhibited in this set. And while it is not until along in the first movement that he is fully master of his forces, we feel that Toscanini's performance more clearly sets forth the composer's intentions than either the fine Weingartner-London Symphony (CM-383), or Bruno Walter-Vienna Philharmonic (VM-470), and the over-sentimentalized Stokowski-Philadelphia Orchestra (VM-

RECORDINGS FOR EASTER

The Gramophone Shop suggests the following recordings for Easter gifts:

BACH: Saint Matthew Passion—Ich will bei meinem Jesu wachen

Julius Patzak (tenor, in German) with Orchestra

10" imported record (2 sides), No. D-P05134; price 79c

BACH: Saint John Passion—Ach mein Sinn

Julius Patzak (tenor, in German) with Orchestra

10" imported record (2 sides), No. D-P05135; price 79c

GREAT SONGS OF FAITH

Marian Anderson (contralto) with Orchestra

HANDEL: Messiah—He Shall Feed His Flock & He Was Despised and Rejected

**MENDELSSOHN: Saint Paul—But The Lord Is Mindful of His Own & Elijah—
O Rest in The Lord**

BACH: Saint John Passion—All is Fulfilled (Es ist vollbracht)

Three 12" records, in Set VM-850; price complete with album \$3.67

BACH: Cantata No. 158—Der Friede sei mit Dir

David Blair McClosky (baritone, in German) with Instrumental accompaniment

Two 10" records (4 sides), in Set CM-X191; price complete with album \$2.10

**FAURE: Requiem (in Latin). Soloists and Les Chanteurs de Lyons with Edouard
Commette (organ)**

Five 12" records (10 sides), in Set CM-354†; price complete with album \$5.78

WAGNER: Parsifal—Prelude and Good Friday Spell

The Philadelphia Orchestra, conducted by Leopold Stokowski

Four 12" records (8 sides), in Set VM-421†; price complete with album \$4.72

301) albums. Toscanini's tempi, while differing in places from the familiar ones, are justifiable because they have clarified and pointed much that is beautiful but has been obscured by a heavy Germanic approach. This is especially noticeable in the march and chorale in the final movement.

Aside from the fine interpretation of this work, the recording is outstanding for its definition, clarity and the naturalness with which the instrumental timbres have been faithfully transcribed.

Although issued last month, this superb set did not reach us in time for review in the *March Record Supplement*, and through Victor's inability to maintain their schedule, interest has been raised to a high pitch. It is most satisfying to be able to say that this magnificent performance and recording can be enthusiastically recommended.

BRAHMS: Symphony No. 2, in D Major, Op. 73. The London Philharmonic Orchestra, conducted by Felix Weingartner. Five 12" records (10 sides), in Set CM-493†; price complete with album \$5.78

Unlike the *First*, Brahms' *Second Symphony in D Major* was conceived and completed in a few months. The composer in writing to his publisher said: "I have never written anything quite so sad. The score should be printed with black edges." However, his friends did not share his view, and Clara Schumann wrote: "This symphony will bring him more success than the first, and its genius and marvelous workmanship will impress the musician too." This forecast was confirmed by an enthusiastic Viennese public when Hans Richter conducted the score for the first time on December 30, 1877, at a concert of the Vienna Philharmonic. There are four movements: *Allegro non troppo*, a section of happy tranquillity; *Adagio non troppo*, in a somber reflective mood; *Allegretto grazioso*; *Allegro con spirito*, which brings the work to a brilliant close.

The veteran Felix Weingartner, who is renowned for his interpretations of Brahms and Beethoven, gives Brahms' *Second* a beautifully mellowed interpretation. His superb musicianship and mastery of the orchestra are evidenced by the flow and spirit of the performance, and, like his eminent confrere Toscanini, Weingartner, who was born June 2, 1863, conducts a performance that gives but little evidence of the advancing years. His interpretation, although not exciting, rises far above the average and is better than

either the Ormandy-Philadelphia Orchestra (VM-694), or the Beecham-London Philharmonic (CM-265) versions, and is vastly superior to the Barbirolli-New York Philharmonic (CM-412) account of the work.

Originally issued in England in 1940, Weingartner's performance has been recorded with fidelity and a good dynamic range, and this latest addition to his reading of the Brahms Symphonies completes the list.

BRAHMS: Trio (Piano, Violin and Cello) No. 1, in B Major, Op. 8. Artur Rubinstein, Jascha Heifetz and Emanuel Feuermann. Four 12" records (8 sides), in Set VM-883†; price complete with album \$4.72

The late arrival of this set has made it necessary to hold the review until the next issue of *The Record Supplement*.

CAURROY: Fantaisie sur l'air "Une jeune fille." See PEROTINUS: *Trio-Organum Triplex*.

COUPERIN: Chaconne. See PEROTINUS: *Trio-Organum Triplex*.

DEBUSSY (CLAUDE)

DEBUSSY: Etudes—No. 1, Pour le cinq doigts d'après Monsieur Czerny & No. 7, Pour les degrés chromatiques. Jakob Gimpel (pianist). 10" record, No. C-17305D; price 79c

Debussy wrote a set of twelve *Etudes* in 1915 which he dedicated to the memory of Chopin. From this group Jakob Gimpel performs the first and seventh. His interpretation of the spirit of burlesque which prevails in the *Five Finger Exercises After Czerny* and his execution of the clean cut scale passages of the *Chromatic Intervals* are worthy of note. The piano tone has been clearly captured.

DONIZETTI: Die Zigeuerin. See ADAM: *Variations on a Mozart theme*.

DRIGO: Serenade. See FIBICH: *Poème*.

DUPARC (HENRI)

DUPARC: *Chanson triste*. See PALADILHE: *Psyche*.

DUPARC: *Extase* & SZULC: *Clair de lune*, Op. 83, No. 1. Maggie Teyte (soprano, in French) with Gerald Moore (pianist). 12" imported record, No. G-DB5937; price \$2.62

This is one of those very rare records which are the result of ideal conditions in the studio and perfect collaboration. Miss Teyte imparts an ethereal quality to *Extase* which has never been equaled by any other singer. Her beautiful phrasing and clear voice bring out subtleties that none of her predecessors visioned. Szulc's *Clair de lune* is another lovely performance, and many record collectors will notice a resemblance to Melba in more than one place in this song. Both performances are superb, and the recording is excellent.

FALLA (MANUEL DE)

FALLA: *El Amor Brujo*—No. 7, *Ritual Fire Dance* & SHOSTAKOVICH: *Polka* (from the ballet "The Age of Gold.") (both arr. Luboshutz). Pierre Luboshutz and Genia Nemenoff (duo-pianists). 10" record, No. V-2214; price 79c

Two of the most popular encore numbers in the repertory of this gifted pair of pianists. Arranged by Mr. Luboshutz, this attractive little disc is expertly performed and the recording is clear and brilliant.

FAURE (GABRIEL)

FAURE: *Après un rêve*, Op. 7, No. 1 & HAHN: *Si mes vers avaient des ailes*. Maggie Teyte (soprano, in French) with Gerald Moore (pianist). 10" imported record, No. G-DA1777; price \$2.10

Maggie Teyte, the incomparable, has been busy in the HMV studios, between concert engagements and appearances entertaining the troops, recording many of her fa-

mous interpretations from her extensive repertory of French and English songs.

Her first in this series presents a remake of *Après un rêve*, Faure's setting of Bussine's poem, and the well-known *Si mes vers avaient des ailes*. These delightful songs were once available but had to be withdrawn because of mechanical defects in the records, and all of Miss Teyte's admirers will welcome this opportunity to have perfect copies of her interpretations. In excellent voice, and with the collaboration of Gerald Moore, Miss Teyte gives us the finest recording of these songs we have heard.

FIBICH (ZDENEK)

FIBICH: *Poème* & DRIGO: *Serenade* (both arr. Kostelanetz). André Kostelanetz and his Orchestra. 12" record, No. C-7394M; price \$1.05

Zdenek Fibich, a Czech composer of considerable repute, is practically unknown today except for his *Poème*. Kostelanetz and his Orchestra contribute this morceau and Drigo's well-known *Serenade* to this month's list. The recording and performance are up to the usual Kostelanetz standards.

GOUNOD: *Roméo et Juliette* — *Valse*. See MASENET: *Manon*—*Obéissons quand leur voix appelle*.

GRIEG: *The Last Spring*. See VIVALDI: *Concerto Grosso in D Minor*.

HAYDN (JOSEPH)

HAYDN: *Symphony No 96, in D Major* (Salomon No. 6). The Vienna Philharmonic Orchestra, conducted by Bruno Walter. Three 12" records (6sides), in Set VM-885†; price complete with album \$3.67

This *Symphony in D Major*, the sixth in the Salomon series, was composed for the concerts which Haydn conducted from the keyboard in the Hanover Square Rooms during his first visit to London in 1791. Gaiety dominates

all of the four movements, which are: *Adagio-Allegro; Andante; Menuetto (Allegretto) — Trio; Vivace assai*. The second movement, *Andante*, is in 6-8, is not slow at all, and moves with a sparkle. The *Menuetto* and *Trio* are remarkable examples of Haydn's ingeniousness in handling shifting rhythmic patterns into which he has allowed the influence of the village band to steal. The work is brought to a happy conclusion with a riotous high-spirited *Vivace assai*.

Under the inspired direction of Bruno Walter the Vienna Philharmonic gives a superb performance. This is the first time that this work has reached the domestic labels, and when originally reviewed in the November 1939, *Record Supplement* from the imported pressings (G-DB3282/4) it met with instantaneous success.

The recording, made in the Singakadamie with its unusually resonant chamber, is clear and detailed and has captured the joyous spirit of the score with fidelity.

IPPOLITOV-IVANOV (MICHAEL)

IPPOLITOV-IVANOV: Caucasian Sketches, Op. 10 —No. 4, Procession of the Sardar & PAGANINI: Moto Perpetuo, Op. 11 (arr. Stock). The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record, No. C-11738D; price \$1.05

Stock and the Chicagoans give us an attractive disc which contains a stirring performance of the last section of the *Caucasian Suite*, and Dr. Stock's arrangement of Paganini's *Perpetual Motion*. Superb playing and good recording add interest to these well-known selections.

LISZT (FRANZ)

LISZT: D'après une lecture de Dante—Fantasia, quasi Sonata—"Dante Sonata" (arr. Lambert). Louis Kentner (piano) and the Sadler's Wells Orchestra, conducted by Constant Lambert. Two 12" imported records (4 sides), No. C-DX967/8; price \$4.40 the pair.

The seventh and last number of the second year of Liszt's *Années de Pèlerinage* has been orchestrated by Constant

Lambert for Frederick Ashton's successful ballet *Dante Sonata*. This was the first war-time production (1939) of Sadler's Wells. In this work the choreographer has set out to symbolize in action Dante's vision of Purgatory and the Inferno. Mr. Lambert has followed the precedent established by Liszt in his own arrangements of the *Hungarian Rhapsody No. 14*, and the "*Wanderer*" *Fantasia*, in which the piano is used as the predominating factor in the orchestration. In certain passages the piano part is left as written; in others the orchestra supplants or reinforces it. A macabre atmosphere, well suited to the ideas expressed by the choreography, is created by the use of muted brass and a Chinese cymbal struck with a hard stick.

The performance is outstanding. Louis Kentner, always excellent as an interpreter of Liszt, surpasses himself here, and the Sadler's Wells Orchestra plays magnificently under Mr. Lambert's musical direction. The recording is very full and deep, with a fine piano tone in the bass.

Little did Mr. Kentner and Mr. Lambert think when these records were made that they would "save the show." That is, however, exactly what happened when the Sadler's Wells Ballet had to beat a hasty retreat from the Low Countries before the advancing Axis armies, leaving scenery, costumes and music behind. Upon their return to London, many performances were given with the recording supplanting the musicians in the pit until a new orchestration could be prepared.

MASSENET (JULES)

MASSENET: Manon—Obéissons quand leur voix appelle, Act III & GOUNOD: Roméo et Juliette—Je veux vivre dans ce rêve, Act I. Bidu Sayao (soprano, in French) with Orchestra, conducted by Erich Leinsdorf. 10" record, No. C-17301D; price 79c

Continuing her series of outstanding recordings, Miss Sayao offers the *Gavotte* from *Manon*, the opera in which she made her North American debut, and Juliette's *Valse* from Gounod's *Roméo et Juliette*. Both of these selections are the best of the contemporary versions, and that includes the fine interpretation by Bori of the *Gavotte* (V-1846), and by Noréna of the *Valse* (V-14742).

The recording is first rate and has captured the beautiful voice and refined musicianship of Miss Sayao and the good accompaniments under Mr. Leinsdorf's direction most satisfactorily.

MEYERBEER (GIACOMO)

MEYERBEER: *L'Africana*—O Paradiso, Act IV & **PUCCINI:** *La Bohème*—Che gelida Manina, Act I. Nino Martini (tenor, in Italian) with Columbia Opera Orchestra, conducted by Howard Barlow. 12" record, No. C-71343D; price \$1.05

Two popular tenor arias, *O Paradiso*, and *Che gelida manina* are poorly sung by Nino Martini on this month's list. His dry lusterless voice is sorely taxed by the compass of the music, and his interpretations seem better fitted for the "drawing-room" than the operatic stage. Mr. Barlow's accompaniments are very fine, and the recording is good.

For really good versions of these arias by a contemporary tenor we suggest those by Jussi Björling, who brings not only conviction to his interpretations but also a beautiful young fresh well trained voice (V-12150 and V-12039 respectively).

MOZART (WOLFGANG AMADEUS)

MOZART: Mass in C Minor, K. 427—Agnus Dei (only). Marcelle Denya (soprano), Les Disciples de Massenet (Chorus), and the Montreal Festivals Orchestra, conducted by Wilfred Pelletier. 12" record (2 sides), No. V-18512; price \$1.05

From Mozart's unfinished Mass, which has been but little performed since its original hearing under the composer's direction in St. Peter's Church, Salzburg, we have the *Agnus Dei*. This section of the Mass is in reality missing, and it is reasonable to deduce that the version used in this recording is that made by Alois Schmit, who, following a similar device employed by Sussmayer in completing the *Requiem*, used music of the *Kyrie* of the Mass in C, K. 337. for this section.

The performance, like that of the *Ave Verum* (in VM-844), is not Mozartian in approach. Mme. Denya, the Chorus, and the Orchestra under Mr. Pelletier's direction offer a well integrated but uninspired account of the music which has been clearly recorded.

MOZART: Symphony No. 25, in G Minor, K. 183. The Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. Two 12" records (4 sides), in Set CM-X217†; price complete with album \$2.63

The first known American performance of this interesting symphony took place during the 1899-1900 season of the Boston Symphony under the direction of Wilhelm Gericke on Friday afternoon, October 27, 1899. It was written in Salzburg, probably in 1773; that is, nearly twenty years before the first of Haydn's great "Salomon" symphonies, to which there is a certain affinity in traits of style and form in the music. There are the usual four movements: *Allegro con brio*; *Andante*; *Menuetto*; *Allegro*.

This is not the first time that this work has been recorded. Alfred Wallenstein and his Sinfonietta (CM-323) have given us a complete performance that far outranks the present one, but unfortunately the recording is of American Columbia's best "dead," or nutmeg grater, type of 1938, and leaves much to be desired. Barbirolli's cut performance is one of the poorest he has given to date. The roughness and lack of *concertante* in the Philharmonic have never been better demonstrated on records, and the conductor's lack of Mozartian style is appalling.

The recording of Barbirolli and the Philharmonic must have been influenced by the poor performance because it is lacking in clarity, and in spite of the "dead" type of studio recording which Mr. Wallenstein and his Sinfonietta received, we feel that efforts should be made to have his fine interpretation re-recorded.

NIN (JOAQUIN)

NIN: *El Vito & Villancico Vasco*. Igor Gorin (baritone, in Spanish), with Adolph Baller (pianist). 10" record, No. V-2213; price 79c

Two songs from the collections of Joaquín Nin are offered by Igor Gorin on this month's list. *El Vito*, a song

in the Andalusian manner, and a Basque noel, *Villancico vasco*, effectively display the fine quality of his voice, but Gorin's unfortunate habit of sliding down to his notes instead of singing correctly robs much of his work of considerable beauty. Mr. Baller's accompaniments are in balance with the voice, but his lack of understanding of the underlying rhythms in *El Vito* leave much to be desired. Aside from the defects noted above, this disc has been well recorded.

PAGANINI: *Moto Perpetuo*. See **IPPOLITOV-IVANOV:** *Caucasian Sketches*.

PALADILHE (EMILE)

PALADILHE: *Psyche* & **DUPARC:** *Chanson triste*. Maggie Teyte (soprano, in French) with Gerald Moore (pianist). 10" imported record, No. G-DA1779; price \$2.10

Paladilhe's *Psyche* is one of the most difficult songs to project effectively on records. Yet Maggie Teyte, singing the sensuous phrases with the greatest beauty of tone, succeeds in bringing out all of the passionate desire of the poem. Turning to Duparc, we have the exquisitely tender *Chanson triste*, another example of Miss Teyte's perfection of tone and phrasing. Together these songs rank high among this artist's most notable gramophonic achievements. The recording is perfect and has captured Miss Teyte's golden voice and Mr. Moore's superb accompaniments with the truest fidelity.

PEROTINUS

PEROTINUS: *Trio—Organum Triplex*; **ANON:** *Le Moulin de Paris* (15th Cent.) & **CAURROY:** *Fantastie sur l'air "Une jeune filette"* (arr. Bonnet); **COUPERIN:** *Chaconne*. Joseph Bonnet playing the Organ in the John Hayes Hammond Museum, Gloucester, Mass. 12" record, No. V-18413; price \$1.05

This collection of old music finds Mr. Bonnet more at home than in his recent album of contemporary American

works. The recording has been faithfully accomplished, and we hope that the eminent Frenchman will give us more of this type of recorded examples of his art.

PUCCINI: *La Bohème—Che gelida manina*. See **MEY-ERBEER:** *L'Africana—O Paradiso*.

PURCELL (HENRY)

PURCELL: *King Arthur—Fairest of all Isles & The Libertine—Nymphs and Shepherds*. Maggie Teyte (soprano, in English) with Gerald Moore (pianist). 10" imported record, No. G-DA1790; price \$2.10

Two selections from the works of Purcell are offered by Miss Teyte on her first record in this series in English. *Fairest of all Isles*, from *King Arthur*, or *The British Worthy*, which is recorded for the first time, is a delightful gem, and is beautifully sung. The popular *Nymphs and Shepherds* completes the record, and is an old standby, having been recorded in the past by Gladys Swarthout (V-16778) and Elsie Suddaby (G-E413).

A beautiful clear perfectly balanced recording which presents an interesting addition to the Purcell repertory.

SCHUBERT (FRANZ)

SCHUBERT: *Sonata (Piano) No. 10, in D Major, Op. 53*. (9 sides) & *March in E Major*. Artur Schnabel (pianist). Five 12" records, in Set VM-888†; price complete with album \$5.77

A review of this *Sonata* will appear in the next issue of *The Record Supplement*.

SCHUBERT: *Die Winterreise, Op. 89—Song Cycle*.

Gerhard Husch (baritone, in German) with Hans Udo Muller (pianist). Three 10" and six 12" imported records (18 sides), in Society Album; price complete \$22.05

Many of our customers have requested that we notify them when we received a stock of Gerhard Husch's magnificent interpretation of Schubert's *Die Winterreise*. We are taking this opportunity to say that it arrived in our latest shipment from Britain.

SCHUMAN (WILLIAM)

SCHUMAN: Festival Overture. The National Symphony Orchestra, conducted by Hans Kindler. 12" record (2 sides), No. V-18511; price \$1.05

William Schuman (b. New York City 1910) is one of the most promising of America's younger composers. Written in 1939 and first performed by the Boston Symphony on October 6 of that year, this well-fashioned work met with fine critical acclaim. Here we have a first rate version expertly played by Hans Kindler and the National Symphony Orchestra. The recording is excellent.

SHOSTAKOVICH: Polka. See **FALLA: El Amor Brujo.**

SIBELIUS (JEAN)

SIBELIUS: Symphony No. 1, in E Minor, Op. 38. The Philadelphia Orchestra, conducted by Eugene Ormandy. Four 12" records (8 sides), in Set VM-881†; price complete with album \$4.72

Sibelius' *First Symphony*, scored for a large orchestra of double woodwind, four horns, three trumpets, three trombones, tuba, harp, percussion and strings, was performed for the first time at a concert in Helsingfors on April 26, 1899. There are the usual four movements: *Andante ma non troppo — Allegro energico; Andante (ma non troppo lento); Scherzo — Allegro; Finale (Quasi una Fantasia) — Andante — Allegro molto — Andante assai.* Those who claim that the first two symphonies of Sibelius are Tchaikovskian in character are refuted by the well-known Finnish critic, Sulho Ranta, who says: "We Finns could without further ado call the First Symphony a Kalevala Symphony. It touches us so closely from the opening bars that we recognize it at once: it is our Symphony." This work is in reality the composer's second effort in the symphonic field, because the *Kullervo Symphony* (written in 1893) has never been published.

It is doubtful if the Sibelius symphonies would hold the place they do in the musical life of England and America if it had not been for the efforts of Cecil Gray and Olin Downes. These two men, high priests of the Sibelius cult in their respective countries, have succeeded in gaining a

niche for their idol in the symphonic Hall of Fame, which many cultivated musicians and critics, while admiring Sibelius' craftsmanship, feel is not completely warranted.

This is the second time that Ormandy has recorded this work. In 1936 Victor issued his first reading with the Minneapolis Symphony Orchestra (VM-290). This version took ten sides and compares favorably with his newer account of the score, which has cuts in the first and second movements. However, many will appreciate this abridgment, for it will be recalled that the late Robert Kajanus used nine sides for his superb interpretation (CM-151), which, although it is not up to the latest reproductive standards, is more than a satisfactory set of discs.

Ormandy's latest set has been recorded with a wide full dynamic range and has captured the famous Philadelphia tone with fidelity.

STRAUSS (RICHARD)

STRAUSS: Aus Italien, Op. 16—On The Shores of Sorrento (only). The Chicago Symphony Orchestra, conducted by Frederick Stock. 12" record (2 sides), No. V-18535; price \$1.05

Aus Italien — Symphonic Fantasia was written in 1887, the outcome of Strauss' visit to Italy in the previous year. This seldom performed work is famous in musical circles for the fact that the composer had introduced into it *Funiculi, funiculà*, a frivolous ditty by Denza, under the impression that it was a genuine Neapolitan folksong.

For their welcome return to the Victor label Frederick Stock and the Chicago Symphony Orchestra have chosen the third section, *On the Shores of Sorrento*, of which they give a superb performance.

A special word must be said for the recording, which marks a new high in the domestic field. From the opening bars of this disc, the Chicago Symphony, one of the three best orchestras in America, has been recorded with a realism that is breath-taking. Each choir and instrumental timbre is heard in its proper relationship to the unit, this being especially true of the muted strings in the opening section.

Congratulations are in order for this magnificent performance and recording.

STRAUSS: Death and Transfiguration, Op. 24. The All-American Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides), in Set CM-492†; price complete with album \$3.68

Those who desire Stokowski's version of *Tod und Verklärung* should listen to the fine set with the Philadelphia Orchestra (VM-217†).

This new account of the score with the All-American Orchestra is undoubtedly the worst insult that Columbia and Stokowski have perpetrated on the record buying public.

SZULC: Clair de Lune. See **DUPARC: Extase.**

VERDI (GIUSEPPE)

VERDI: La Traviata—Un di felice, Act I & Parigi, o cara, Act III. Maria Caniglia (soprano) & Beniamino Gigli (tenor) (sung in Italian) with Orchestra, conducted by Lawrence Collingwood. 12" record, No. V-15602; price \$1.05

These two duets from *La Traviata* are well sung, perhaps a bit too emotionally for some tastes, by Maria Caniglia and Beniamino Gigli. *Un di felice*, from Act I, and *Parigi, o cara*, the joyous duet of reunion from Act III (in the score), have also been recorded by Amelita Galli-Curci and Tito Schipa (V-1754), but a pre-electrical recording of *Parigi, o cara* by Lucrezia Bori and John McCormack (G-DM104) outshines both of these.

Caniglia and Gigli have been well recorded, and the balance is good.

VIVALDI (ANTONIO)

VIVALDI: Concerto Grosso in D Minor, Op. 3, No. 11 (arr. Siloti) (3 sides) & **GRIEG: The Last Spring, Op. 34, No. 2.** The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Two 12" records, in Set VM-886†; price complete with album \$2.62

Vivaldi wrote a set of *Concerti Grossi — L'Estro Armonico*, Op. 3, of which the present example is the

eleventh. The original scoring called for two violins and a violoncello as the concertino or solo instruments. Siloti's reorchestration employs two flutes, two oboes, two clarinets in C, two bassoons, a double-bassoon, an organ and the usual complement of strings. However, the second movement is for strings only. There are three movements: *Allegro; Largo; Allegro.*

The performance is good, and the recording, made a few years ago, is notable for its vigorous string tone and exemplary balance. To complete the set Grieg's *Last Spring*, which is about the last thing we could think of to complement the Vivaldi work, is adequately recorded.

WAGNER (RICHARD)

WAGNER: Die Meistersinger—Three Excerpts. The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Two 12" records, in Set CM-X218†; price complete with album \$2.68

Fritz Reiner, whose superb conducting of the Wagnerian music dramas has been internationally acclaimed, offers three excerpts from *Die Meistersinger von Nuremberg: Prelude to Act III; Dance of the Apprentices; Procession of the Meistersinger.* This makes the second time that the *Prelude* and the *Dance of the Apprentices* appear on the Columbia list. Bruno Walter-Symphony Orchestra (CM-X43) recorded them several years ago, but this latest version of them by Reiner and the Pittsburgh Symphony is in many ways preferable. The recording has been accomplished in a realistic manner with a good balance and bright tone.

WEBER (CARL)

WEBER: Sonata (Piano) No. 1, in C Major, Op. 24. Claudio Arrau (pianist). Three 12" records (6 sides), in Set VM-884†; price complete with album \$3.67

Another late arrival from Victor which will be reviewed in the next issue of *The Record Supplement.*

COLLECTIONS

SONGS OF VIENNA. Lotte Lehman (soprano, in German) with Paul Ulanowsky (pianist). Three 10" records (6 sides), in Set CM-494; price complete with album \$2.89

Accompanied by notes and a sketch of Old Vienna by Mme. Lehmann, this attractive collection is one which everyone who has fallen under the spell of Vienna will want. It includes the following popular Viennese songs:

STOLZ: Im Prater blüh'n wieder die Bäume

ARNOLD: Da draussen in der Wachau

STRAUSS: Heut' macht die Welt Sonntag für mich

LEOPOLDI: Wien, sterbende Märchenstadt

SIECZYNSKI: Wien, du Stadt meiner Träume

BENATZKY: Ich muss wieder einmal in Grinzing sein

In good vocal estate, and with excellent accompaniments, Mme. Lehmann contributes one of the most delightful albums of light music that has come our way this year. The recording is first-rate.

SONGS YOU LOVE. Lucy Monroe (soprano) with the Victor Concert Ensemble, conducted by Charles O'Connell. Four 12" records (8 sides), in Set V-G31; price complete with album \$3.67

Lucy Monroe, accompanied by the Victor Concert Ensemble, offers the following well-known songs: Long, Long Ago; Sweet and Low; Love's Old Sweet Song; Old Folks at Home; My Old Kentucky Home; In The Gloaming; I Love You Truly.

SONGS OF IMPERISHABLE BEAUTY. Frank Parker (tenor) with Victor Mixed Chorus, Harp and Organ, directed by Emil Cote. Four 10" records (8 sides), in Set V-P116; price complete with album \$2.62

This unusual group of songs, like the album above by Miss Monroe, did not arrive in time for review in this issue of *The Record Supplement*.

Included are: Ave Maria; O Divine Redeemer; The Palms; Agnus Dei; I Know That My Redeemer Liveth; Crucifixus; Panis Angelicus, and Where'er You Walk.

FOLK SONGS of the U. S. S. R. Soloists and the Red Army Choir of the U. S. S. R. Four 10" records (8 sides), in Set KN-K110; price complete with album \$2.62

Keynote presents a collection of recordings made in Russia which include: Kalinka & In the Moonlit Meadows (Choir); Night & Stepan Razin (I. Patorzhinsky); Perikola (K. M. Novikova); The Pathway (Pyatnitzky Chorus); A Cliff on the Volga & The Mountains of the Caucasus (Choir). The recording is fair and the performances are good.

LATIN MELODIES. Mabel Luce (mezzo-soprano, in Spanish) with guitar accompaniment by G. Valencia and M. Bocanegra. Three 10" records (6 sides), in Set MC-57; price complete with album \$2.89

This collection of Latin songs will have to come under the heading of Miscellaneous, for neither the performance nor the presentation would classify them in the Folk Music category. Miss Luce, possessor of a small pleasing voice, offers the following numbers: El Tortillero (Chile); Ojos Brujos (Cuba); Clavelitos (Spain); Flores Negras (Columbia); Cuatro Milpas (Mexico); Vadalita (Argentine). The recording is clear.

DICTION

PAINE: The Crisis. Read by Paul Muni. 10" record (2 sides), No. V-10-1005; price 79c

Paul Muni makes his Victor debut reading Thomas Paine's *The Crisis*. The recording is clear.

"THE RESURRECTION" Verse Speaking Choir of the College of Chestnut Hill. 12" record (2 sides), No. HAL-1042; price \$1.85

"The Resurrection," as presented on this disc, includes the following: "Unfold Ye Portals" (organ); The Women at the Tomb (Matthew 28); Mary at the Sepulchre (John 20); On the Road to Emmaus (Luke 24); The Upper Room (Luke 24); "Allelulia" (Choristers). Unlike the previous recording by this group this program lacks the sincerity that stamped their earlier efforts with success. The

musical parts are very poorly performed, and the solo speaking voices are unfortunate because of a strong regional accent which jars the ear.

KEEP FIT TO MUSIC

KEEP FIT TO MUSIC. Six 10" records (6 sides), complete with charts; price \$15.75 the set.

A home course in figure control for women, is offered by the well-known Wallace. This complete course of six records with illustrated charts has been designed to help women "Keep Fit to Music."

MISCELLANEOUS

GASTALDON: Musica Proibita & COTTRAU: Addio a Napoli. Enrico Caruso (tenor, in Italian) with Symphony Orchestra. 10" record, No. V-2212; price 79c

The re-creating process continues with two of Enrico Caruso's popular selections. The superimposing of the new accompaniment on *Musica Proibita* is less successful than on the *Addio a Napoli*.

LVOFF: Repentance, Op. 34 & ANON: Prayer. The Siberian Singers, conducted by Nicholas Vasilieff. 10" record, No. V-4574; price 79c

Lvoff's *Repentance* is sung *a cappella*, and the group is joined by Mitchell Greben as soloist in the *Prayer*, which has piano accompaniment. The recording and performance is good.

SONGS OF MEXICO. Carmen Castillo (vocalist, in Spanish) with Raymundo Gonzalez Quintet. Four 10" records (8 sides), in Set D-296; price complete with album \$2.62

A collection of popular Mexican canciones expertly sung by Carmen Castillo with the assistance of a mixed chorus and Raymundo Gonzalez' Quintet. Included are: A Gay Ranchero; Las Mañanitas; Time Was (Duerme); Cuatro Milpas; Amour; Gypsy Lament (Lamento Gitano); My Shawl; Noche de Ronda. The recording is good.

THE MUSIC OF SIGMUND ROMBERG. Victor Mixed Chorus and Soloists, conducted by Emile Cote. Four 10" records (8 sides), in Set V-P115; price complete with album \$2.62

Many of the hit tunes from Romberg's successes are included in this album which is sung by the Victor Mixed Chorus with Margaret Daum (soprano), Floyd Sherman (tenor), Walter Preston (baritone), and Frank Parker (tenor) as assisting soloists. The Operettas and songs are: "New Moon"—Stout Hearted Men, Lover Come Back to Me, Softly as in a Morning Sunrise, Wanting You; "Desert Song"—One Alone, Romance; "The Student Prince"—Serenade; "Maytime"—Will You Remember.

MONTANA SLIM, Singing His Songs of the West. Four 10" records (8 sides), in Set V-P114; price complete with album \$2.62

Montana Slim—"The Yodeling Cowboy" offers: When the Sun Says "Goodnight," to the Prairie; Cowboy's Airplane Ride; Pete Knight's Last Ride; My Old Montana Blues; My Brown-Eyed Prairie Rose; I'm Hittin' the Trail; When I Bid the Prairie Goodbye; I'll Meet You at the Round-Up in the Spring.

AMERICAN BIRD SONGS. Six 10" records (12 sides), in album; price \$5.25

A collection of seventy-two bird calls, recorded by the Albert R. Brand Bird Song Foundation, Laboratory of Ornithology, Cornell University, in the bird's natural haunts. Great care has gone into the arrangement of this album, and each call is clearly identified. The recording is good.

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